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ABSTRACT

This resource package has been designed to assist the instructor in using modern rhythmic gymnastics (MRG) to support the objectives cited in the "K-12 Physical Education Curriculum Guide," developed by the Manitoba Department of Education. MRG is based on scientific principles of movement, and makes use of small, hand-held apparatus such as balls, hoops, ropes, ribbons, clubs, and scarves, to provide flexibility, cardiovascular endurance, coordination, and rhythm in creative activities. Contents proceed from basic exploratory movements through more defined skill development and appreciation to complete MRG routines, for kindergarten through twelfth grade. Teaching guidelines, a sample lesson plan, glossary, and a bibliography are also included. (JD)

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curriculum support series

modern rhythmic gymnastics

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2

MODERN RHYTHMIC GYMNASTICS

A Supplement to the
K-12 Physical Education
Curriculum Guide

Manitoba Department of Education
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TABLE OF CONTENTS

		Page
I.	Introduction	1
II.	Scope and Sequence K-12	2
	Locomotor	2
	Non-Locomotor	4
	Rhythm Skills	8
	Apparatus Skills	8
III.	Program Content	11
	K-3 General Objectives	11
	Skills	11
	Sample Lesson Plans	12
	4-6 General Objectives	16
	Skills	16
	Sample Lesson Plans	18
	7-9 General Objectives	21
	Skills	21
	Sample Lesson Plan	24
	10-12 General Objectives	27
	Skills	27
	Sample Lesson Plan	29
IV.	Apparatus Technique and Description	33
V.	Program Planning and Organization	42
	A. Introducing Modern Rhythmic Gymnastics Program	42
	B. Lesson Plan Guidelines	42
	C. Lesson Plan Outline	43
	D. Class Organization	45
	E. Making Up Routines	46
	F. Evaluation	48
	G. Teaching Hints	49
VI.	Glossary of Terms	50
VII.	Bibliography	57

INTRODUCTION

Modern Rhythmic Gymnastics (MRG) is a unique form of gymnastics in that it makes use of small, hand-held apparatus such as balls, hoops, ropes, ribbons, clubs, and scarves. It emphasizes a natural, rhythmic movement to music and the development of body awareness, especially the contrast between tension and relaxation. Based on scientific principles of movement, MRG provides flexibility, cardiovascular endurance, coordination, and rhythm in creative, fun-filled activities which can be accomplished in limited space and at low cost.

The sport originated at the turn of the century in Northern Europe and has traditionally appealed primarily to females. In 1984, MRG for females will be included in the Olympics for the first time. MRG was established in Manitoba in 1971 and is growing rapidly with the support of the Manitoba Modern Rhythmic Gymnastics Association.

This resource package has been designed to assist the instructor in using MRG to support the objectives cited in the K-12 Physical Education Curriculum Guide (1981). Contents proceed from basic exploratory movements through more defined skill development and appreciation to complete MRG routines, for each of the grade levels K-3, 4-6, 7-9, and 10-12. Teaching bents, a sample lesson plan, a glossary, and a reference bibliography are also included.

For more information and resources for developing a school MRG program contact the Manitoba Modern Rhythmic Gymnastics Association, 1700 Ellice Avenue, Winnipeg, Manitoba, R3H 0B1, telephone 786-5641.

II. SCOPE AND SEQUENCE*

Skills	K-3	4-6	7-9	10-12
A. Locomotor Skills				
1. Basic				
a) Walk	x	x	x	x
b) Tiptoe walk	x	x	x	x
c) Toe walk		x	x	x
d) Spring walk			x	x
e) Diagonal spring walk				x
f) Impulse walk				x
g) Pedalling		x	x	x
h) Skip	x	x	x	x
i) Running	x	x	x	x
j) Gallop (slide)	x	x	x	x
k) Hop	x	x	x	x
l) Chasse	x	x	x	x
2. Dance Steps				
a) Step hop		x	x	x
b) Schottische	x	x	x	x
c) Polka			x	x
d) Waltz			x	x
e) Grapevine		x	x	x

* Note: A videotape displaying all the skills listed in this chart is available from the Manitoba Modern Rhythmic Gymnastics Association, 1700 Ellice Avenue, Winnipeg, Manitoba, R3H 0B1, 786-5641.

	K-3	4-6	7-9	10-12
3. Jumps & Leaps				
a) Jumps	x	x	x	x
b) Cat leap		x	x	x
c) Tour jete			x	x
d) Leaps	x	x	x	x
e) Split leap			x	x
f) Stag leap			x	x
4. Turns				
a) 180	x	x	x	x
b) 360	x	x	x	x
c) Pirouette			x	x
d) Knee turn (180°)			x	x
5. Kicks				
a) Hitch kick		x	x	x
b) Modern gymnastic kick			x	x
c) High kick	x	x	x	x
d) Scissor kick		x	x	x
6. Pre-Acrobatics				
a) Rolls				x
b) Slide through splits			x	x
c) Support on one arm				x
d) Chest stand			x	x
e) Shoulder stand			x	x

	K-3	4-6	7-9	10-12
B. Non-Locomotor Skills The following are organized according to the various body areas. All exercises should be taught in the following progression: 1. Right side alone - all directions 2. Left side alone - all directions 3. Both together - all directions 4. Alternate				
1. Arms				
a) Shoulder shrugs	x	x	x	x
b) Shoulder circles	x	x	x	x
c) Arm swings - frontal plane	x	x	x	x
d) Arm swings - sagittal plane	x	x	x	x
e) Arm circles - frontal	x	x	x	x
f) Arm circles - sagittal	x	x	x	x
g) Figure 8			x	x
h) Arm waves - up and down		x	x	x
i) Arm spirals		x	x	x
j) Combinations of any of the above			x	x

	K-3	4-6	7-9	10-12
2. Trunk and Back				
a) Bends -				
(i) Side bends - standing position		x	x	x
- on one knee		x	x	x
- lunging to side then sidebend(s)		x	x	x
(ii) Forward bends - stretching forward in L sit position		x	x	x
- stretching forward straddle sit position		x	x	x
(iii) Back bends - from kneeling		x	x	x
- from standing		x	x	x
(iv) Four count scale kick(s)		x	x	x
(v) Combinations			x	x
b) Waves -				
(i) Lower back arch and curl-V-sit position (knees bent)		x	x	x
(ii) Cat exercise	x	x	x	x
(iii) Wave from kneel - sit position		x	x	x
(iv) Balance question mark position - (perch stance)		x	x	x
(v) Backward question mark			x	x
(vi) Peanut crawl		x	x	x
(vii) Reverse peanut crawl		x	x	x
(viii) Body wave from kneeling position		x	x	x
(ix) Body wave from standing position			x	x

	K-3	4-6	7-9	10-12
3. Hips				
a) Hip circles			x	x
b) Pelvic tilting				
- lying position	x	x	x	x
- kneel sit position		x	x	x
- standing		x	x	x
c) Backward push-up		x	x	x
d) Supine hip lifts (knees bent/ from floor)		x	x	x
e) Hip lifts from side sitting		x	x	x
f) Tracing ∞ with feet-action initiated from hips		x	x	x
g) Low bicycle	x	x	x	x
h) Rowing	x	x	x	x
i) Seat pivot			x	x
j) Pike sit-up (∀ sit)		x	x	x
k) The train		x	x	x
l) V-sit with hand support	x	x	x	x
4. Legs				
a) Plie point	x	x	x	x
b) Leg swings forward and back - bent knee straight leg		x	x	x
c) Leg leans - kneeling position		x	x	x
d) Knee circles			x	x
e) Knee ∞			x	x

	K-3	4-6	7-9	10-12
f) Leg circling			x	x
g) Leg lifts (lying down) on back, front, side			x	x
h) Ballet let work		x	x	x
5. Relaxation				
a) Shoulder drops		x	x	x
b) Elbow drop		x	x	x
c) Arm punch up and drop	x	x	x	x
d) Arm circling - relax and drop	x	x	x	x
e) Upper body and arm relex and drop		x	x	x
f) Cradual crumble - rag doll	x	x	x	x
g) Knee drop - lying on back		x	x	x
h) Side relaxation drop			x	x
i) Tension and relaxation combo		x	x	x
6. Balances				
a) Arabseque			x	x
b) Scale		x	x	x
c) Perch stance		x	x	x

	K-3	4-6	7-9	10-12
C. Rhythm Skills				
a) Mimic claps to 4/4 time	x	x	x	x
b) Mimic claps to 2/4 time	x	x	x	x
c) Mimic claps to 3/4 time	x	x	x	x
d) Mimic claps to 6/8 time			x	x
e) Claps to 4/4 music	x	x	x	x
f) Claps to 2/4 music		x	x	x
g) Claps to 3/4 music		x	x	x
h) Claps to 6/8 music			x	x
i) Move to 4/4 music	x	x	x	x
j) Move to 2/4 music		x	x	x
k) Move to 3/4 music			x	x
l) Move to 6/8 music			x	x
D. Apparatus Skills				
1. Ball				
a) Bouncing	x	x	x	x
b) Throwing and catching	x	x	x	x
c) Rolling	x	x	x	x
d) Rotation		x	x	x
e) Balancing	x	x	x	x
f) Leading movement	x	x	x	x

	K-3	4-6	7-9	10-12
2. Hoop				
a) Skipping	x	x	x	x
b) Throwing and catching		x	x	x
c) Rolling	x	x	x	x
d) Rotation	x	x	x	x
e) Leading movement	x	x	x	x
f) Rotation on one hand		x	x	x
g) Passing through hoop	x	x	x	x
3. Ribbon				
a) Serpents			x	x
b) Spirals			x	x
c) Throwing and catching				x
d) Leading movement	x	x	x	x
4. Clubs				
a) Throwing and catching		x	x	x
b) Mills				x
c) Striking	x	x	x	x
d) Rolls		x	x	x
e) Sliding		x	x	x
f) Leading movement	x	x	x	x
g) Rotations		x	x	x

	K-3	4-6	7-9	10-12
5. Rope				
a) Skipping	x	x	x	x
b) Throwing and catching		x	x	x
c) Leading movement	x	x	x	x
d) Wrapping			x	x
e) Balancing		x	x	x

III. PROGRAM CONTENT

A. Kindergarten to Grade 3

1. General Objectives

From Kindergarten to Grade 3 a movement education approach should be used which would allow for:

a) exploration of locomotor skills;
b) exploration of non-locomotor skills;
c) exploration of hand apparatus - ball, rope, hoop, beanbags, scarf, flags and creative equipment (as described in the Section on Apparatus, page 33);
d) exploration of movement to music and the development of rhythm;
e) challenges toward developing proper technique. (Technique is not taught directly but is introduced during the exploration phase. See the Section on Apparatus.);
f) creativity - through the child's opportunity to create simple sequences.

Teacher-directed activities such as very simple mass routines are also applicable but should not be the emphasis of the program.

Movements can be done in different -

Planes	- sagittal, frontal, horizontal
Directions	- frontwards, backwards, sidewards
Rhythms	- fast - slow combinations
Levels	- high, medium, low
Shapes	- small, wide, twist, bend, stretch, using different body parts

2. Skills

Locomotor Skills		
Introduce:	Walk (rhythmic)	Schottische step
	Tiptoe walk	Jump (2 feet)
	Skip	Small leaps
	Running	180° turns
	Gallop	360° turns
	Hop	High kicks
	Slide (chasse)	

Non-Locomotor Skills		
Introduce:	Shoulder shrugs	Low bicycle
	Shoulder circles	Rowing
	Arm swings	Plie point
	Arm circles	Relaxation - arm circles

Apparatus Skills	Ball	Hoop	Clubs	Ribbon	Rope
Bouncing	x				
Throwing and Catching	x	x			
Rolling	x	x			
Rotation (spins)					
Balancing	x				
Leading movement	x	x	x	x	x
Serpents					
Mills					
Striking			x		
Sliding					
Skipping					x
Wrapping					

3. Sample Lesson Plans

Date: _____ Lesson # 1 Level: K-3

Equipment: Balls No. of Students _____

a) Teaching Objectives: Using a movement education approach, I want the children to explore different ways of bouncing a ball and different body movements while bouncing a ball. Students will be directed towards the proper skills for ball bouncing (i.e., pushing the ball down, not slapping).

b) Learning Objectives: Students will demonstrate the ability to bounce a ball properly with both hands.

c) Exercise Activities

		Music	Formation
Locomotor Warm-Up - Moving different ways, i.e., running, walking, skipping, hopping, crawling, etc., explore different ways to move to a piece of music		any music 4/4 or 2/4	scattered
Non-locomotor - Do as I Do The children observe the teacher and copy the movements. One piece of music should be continuous. For specific skills, consult the list on page 12.			on lines
Apparatus Work Allow the children some free time to explore the use of the ball, then direct them towards learning the desired skills. For example, ask them, "Show me how many ways you can bounce a ball?" Walk around the room and point out various ways of bouncing one hand, other hand, both hands. For control, ask the children, "Count how many times you can bounce the ball with two hands without having to move your feet." Discuss with them what happens when you push the ball in other directions than straight down. Lead them to discover that they are able to control the ball much better when they			scattered (in own space, that is they do not touch anyone as far as they can reach from a stationary position)

		Music	Formation
push the ball straight down to the ground. The control can be tried with one hand also. The children should also explore different ways to move their bodies while bouncing a ball. They can clap their hands, snap their fingers, balance on one leg, do a scale turn around, sit down and stand up. The list is endless. Let them explore as many different skills as they can. Encourage them to watch those around them and try their peers' ways of moving.			
<u>Finishing Activity</u> Rhythmic Bouncing - make up a song for a bouncing sequence (bounce and hold; bounce and hold; bounce and bounce; and bounce and hold). Have the children bounce with two hands, using any rhythmic sequence. It is important the teacher bounces rhythmically and bends knees. This will provide an example for the children so that this skill doesn't have to be taught directly yet.			Lines or Circle

Date: _____ Lesson # _____ Level: _____

Equipment: Balls No. of Students: _____

Following is a sequence of lessons for teaching ball skills to children in grades K - 3.

The warm-ups and locomotor combinations should include the skills listed in the Locomotor Section of the K-3 Program Content.

The non-locomotor exercise should include the skills listed in the Non-Locomotor Section of the K-3 Program Content.

Apparatus:
- Lesson 2 - Throwing and catching
- Lesson 3 - Bouncing while performing different locomotor skills
- Lesson 4 - Swings, circles and balances
- Lesson 5 - Throw and catch and bounce combinations
- Lesson 6 - Rolling a ball on the floor and on the body
- Lesson 7 - Simple sequences of the above

The finishing activity should include some rhythm work and relaxation skills.

B. Grades 4 - 6

1. General Objectives

In grades 4 - 6, an initial exploration phase of locomotor skills, non-locomotor skills, apparatus and music work is necessary to introduce the sport. From this introduction the emphasis is on the following:

a) specific skills and movements;
b) locomotor combinations;
c) basic body work;
d) technique of rope and ball;
e) exploration of hoop, club, ribbon, scarves, and creative equipment (as described in the Section on Apparatus, page 36);
f) teacher-directed mass routines;
g) creating simple sequences with and without apparatus;
h) partner work for exchange of apparatus.

2. Skills

Locomotor Skills		
Review:	Rhythmic walk	Schottische step
	Tiptoe walk	Jump (2 feet)
	Skip	Small leaps
	Running	180° turn
	Gallop	360° turn
	Hop	High kick
	Slide (chasse)	Scissor kick
Introduce:	Toe walk	Grapevine
	Pedalling	Cat leap
	Step hop	Hitch kick

Non-Locomotor Skills

Review:	Shoulder shrugs	Low bicycle
	Shoulder circles	Rowing
	Arm swings	Plie point
	Arm circles	Relaxation: arm circles
Introduce:	Arm waves (up & down)	Tension and relaxation combination
	Arm spirals	Low back arch
	Side bends	Wave from knees
	Scale	Question mark
	Forward bends	Peanut crawl
	Perch stance	Reverse peanut crawl
	Back bends	Body wave - kneeling
	Four count scale kicks	Pelvic tilting
	Tracing ∞ with feet	Backward push-up
	Leg swings	Hip lifts
	Leg leans	Seat pivot
	Ballet leg work	The train
	Relaxation - upper body drop	Relaxation - shoulder drops
	gradual crumble	elbow drops
	knee drop	punch and drop

Apparatus Skills	Ball	Hoop	Clubs	Ribbon	Rope
Bouncing	x				
Throwing and catching	x	x	x		
Rolling	x	x	x		
Rotation (spins)	x	x	x		
Balancing	x				x
Leading Movement	x	x	x	x	x
Serpents					
Spirals					
Mills					

Apparatus Skills	Ball	Hoop	Clubs	Ribbon	Rope
Striking			x		
Sliding			x		
Skipping	x				x
Rotation on one hand		x			
Wrapping					

3. Sample Lesson Plans

Date: _____ Lesson # 1 Level: 4-6

Equipment: Hoop No. of Students: _____

a) Teaching Objectives: The first class will be an exploratory experience to allow the children to display what they know and to explore new skills.

b) Learning Objectives: The student will be able to demonstrate a wide variety of skills using the hoop.

c) Exercise Activities

		Music	Formation
Locomotor Warm-Up: Hoop Tag Hoops are placed on the floor around the gym. When music is on, have the children move around the gym using any skill you choose (run, gallop, skip, etc.). When music stops, they must find a hoop to sit in as fast as possible. Music begins again when all children have a hoop. Locomotor Combination As a continuation of the Hoop Game get children to leap or jump over every hoop they come to. Then to jump into		Music for skills you have selected.	Scattered

		Music	Formation
every hoop they come to and turn around. Non-Locomotor 1. Sitting in a hoop, students hold sides of hoop and stretch hoop up above their heads and then down. 2. Same as above but when hoop is stretched up students twist body from one side to the other, also twist when hoop is down. 3. Same exercise done in standing position. Apparatus Have students explore as many skills as they can. Using different locomotor skills and non-locomotor skills they can roll, throw, catch, rotate, skip and pass through the hoop. This lesson can act as a motivator to students as well as an opportunity to assess their skill levels. Finishing Activity: Rag Doll This is a relaxation exercise in which there is a gradual drop beginning with the head down.		Slow Stretching Music	In hoops Scattered

Date: _____ Lesson # 2 Level: 4-6

Equipment: Hoops No. of Students: _____

Following is a sequence of lessons for teaching hoop skills to grades 4-6.

Refer to Section III B2 (page 16) for the locomotor and non-locomotor skills to be included in the warm-up and exercise activities.

Apparatus:

Lesson 2 - Swinging, circles, figure 8's, proper grips
Lesson 3 - Throws and catches
Lesson 4 - Rolls - on floor
- on body
Lesson 5 - Passing through hoop
Lesson 6 - Combinations of above
Individual short sequences
Lesson 7 - Partner work on short sequences
Lesson 8 - Performance of routines or sequences

Finishing Activity - Can be work on short mass routine or games. Should include rhythm work.

C. Grades 7 - 9

1. General Objectives

All progressions have been introduced at the K-6 level. Now, more technique and skill development is emphasized. Depending on equipment, plan a resource unit that gradually introduces all pieces of apparatus over the three years.

For example: Grade 7 free hand
ball
rope

Grade 8 free hand
ball
hoop

Grade 9 free hand
ball
ribbon
optional

Teach a variety of skills and moves using each apparatus. Routine work is encouraged. Have students make up their own routines. Evaluate for good composition (see Making Up Routines, pp. 46-47). Students can be organized into small groups of three to six to work on their own routines, or the class can work on a mass routine initiated by the teacher.

2. Skills

Locomotor Skills

Review:	Rhythmic walk	Galloping	Jump two feet
	Tiptoe walk	Hopping	Cat leap
	Toe walk	Slide (chasse)	Leaps
	Spring walk	Step-hop	180° & 360° turn
	Pedalling	Schottische	Hitch kick
	Skip	Grapevine	High kick
	Running		Scissor kick
Introduce:	Spring walk	Split leap	MG kick
	Waltz	Stag leap	Slide through splits
	Polka	Pirouette	Chest stand
	Tour jete	Knee turn	Shoulder stand

Locomotor Combinations*

Examples:

1. 4 running steps, 4 step hops. Repeat.
2. 3 runs, leap to two feet landing, arch jump
3. 8 steps forward, pivot turn 180°, 8 steps backward. Repeat.
4. Pedalling with kick turn
5. Walking in square formation
6. Running with a partner changing places
7. Jump, 3 steps, turn
8. Spring walk left, right, left, right; step sideways with left crossover, step with right, step on left, turn 180°, close right. Repeat.
9. Three step hop, swing arms opposite arm to raised knee, three steps backwards

*(Video tapes are available upon request from the MMRGA to help in interpreting combinations.)

Non-Locomotor Skills

Review:	Shoulder shrugs	Forward bends
	Shoulder circles	Back bends
	Arm swings	Side body wave
	Arm circles	Pelvic tilting
	Arm waves	Body wave from kneeling
	Arm spirals	Reverse peanut crawl
	Low bicycle	Peanut crawl
	Rowing	Lower back arch and curl
	Seat pivot	Wave from knee - sit position
	V-sit with hand support	
	Pike sit-up	4 count scale kicks
	The train	Backward push-up
	Shoulder drops	Supine hip lifts
	Elbow drop	Hip lifts - side lifting
	Arm punch	Tracing ∞ with feet
	Arm circling drop	Plie point
	Upper body and arm relaxation	Leg swings
	Gradual crumble	Leg leans - kneeling
	Knee drop (lying position)	Ballet leg work
	Tension & relaxation combo	Scale
	Side bends	Perch stance

Introduce:	Arm figure eights	Knee
	Combination of arm movements	Leg circling
	Backward question mark	Leg lifts
	Body wave	Side relaxation drop
	Hip circles	Pike sit-up
	Knee circles	Arabesque

Combinations of Non-Locomotor Skills*

1. Arm sweep combination: Sweep right arm forward and backward twice. Repeat with left arm. Sweep both arms forward, backward and forward, then body wave with arms circling backward. Continue both arm sweeps backward, forward, backward and circling arms forward to end sequence. Repeat.

2. Three relaxation side drop, left, right, left, arm circle. Repeat to right.

3. Peanut crawl forward, backward peanut crawl to return. Scale four point kick with each leg and return to starting position.

4. Arch up, curl back combination.

5. Seated sweep with hip lift.

6. Lunge and side bend.

Combinations of Locomotor and Non-Locomotor Skills

1. Moving to right, two frontal arm circles while sliding sideways two steps. Right side body wave with right arm wave. Left side body wave with left arm wave. Move to left and repeat.

2. Straddle sit position. Twist body to left, arms on floor, push-up, bringing arms over head. Twist body to right. Repeat to right, and left, then roll over on hips, leaving legs in "V" position, sitting to the right with legs apart. Repeat #6 starting on right side. At end, instead of rolling over on hips, bring left leg to right side, come up on knees, put right leg on floor stand up. Step hop forward four times and clap twice. Step hop backwards four times, clap twice.

*Videotape available from MMRGA for further explanation.

3. Cat leap with frontal arm circles, crossing arms in front.

Apparatus Skills	Ball	Hoop	Club	Ribbon	Rope
Bouncing	x				
Throw and catch	x	x	x		x
Rolling	x	x	x		
Rotations (spins)	x	x	x		
Balancing	x				x
Leading movement	x	x	x	x	
Serpents				x	
Spirals				x	
Mills					
Striking			x		
Sliding			x		
Skipping		x			x
Rotation on one hand		x			
Wrapping					x

3. Sample Lesson Plan (30 minutes)

Date: _____ Lesson # 5 Level: Grade 8

Equipment: Record player
Cassette
Balls

No. of students: _____

a) Teaching Objective:

	Review	Introduce
Locomotor	Gallop Spring walk	Spring walk Combination Jumps

	Review	Introduce
Non-Locomotor	Hip exercises Lean backs Backward push-up Hip circles Leg swings Peanut crawl	
Apparatus		Ball work - progressions in - bouncing - rolling - locomotions with ball

b) Learning Objective: The student will be able to demonstrate the above skills and develop body rhythm in walking and bouncing with the ball.

c) Exercise Activities

Minutes	Activity	Music	Formation
10	Warm-up Locomotor - jogging; walks with all variations - galloping-all directions -with partner holding both hands - sequence 4 gallops forward, turn 1/4 turn 4 sideways, 1/4 turn back to forward position, 4 forward spring walk - spring walk combination: spring walk 8 steps, pedal 16 steps - jumps: - 2 feet jump, kick back 1 leg - 2 feet jump, kick back other leg - stag jump	2/4 or 4/4 even tempo 3/4	scattered to figure eight lines 0000 with 0000 hoops0000

Minutes	Activity	Music	Formation
5	Non-Locomotor Exercises - hip exercises - leg swings - peanut crawl	slow 3/4	scattered
10	<u>Apparatus Work</u> - Introduction to ball - ball exploration movements - bouncing: Progress from: - sitting - kneeling - standing positions	2/4/4/4	lines
	- Perform all exercises in those positions: two hand, right hand, left hand, alternate.		
	- Alternate bounce standing position and add side sweep to each side.	3/4	
	- V bounce and stretch to side	3/4	
	- Twist, bounce ball behind back twist back and catch in opposite hand.	3/4	
	- Rolling: - roll under chest - roll under hips - V sit rolls		
	- Locomotions with ball: - walk-8 steps-bounce on first count - walk-4 steps-bounce on first count - walk-4 steps-bounce on first and third count	4/4 time	circle

D. Grades 10 - 12

1. General Objectives

At this level, the following should be emphasized:

a) further refinement of skills;
b) more flexibility-type exercises and movements, since students begin to lose flexibility and good body alignment;
c) fun and fitness in the rhythmic exercises. Have students use many locomotor combinations and exercises, performing them continuously to music;
d) partner relaxation exercises. Introduce and relate the benefits of this type of exercise to alleviate stress;
e) additional work and guidelines, taught in the choreography of routines;
f) opportunities for students to make up own routines, either individually or in small groups (encourage use of apparatus);
g) opportunities to perform routines in a special event.

2. Skills

Locomotor Skills	
Review:	As in Grade 7 - 9
Introduce:	Diagonal spring walk Impulse walk Rolls Support on one arm
Combinations:	See examples, page 28.
Non-Locomotor Skills	
Review:	As in Grade 7 - 9
Introduce:	Combinations of any of non-locomotor skills. (See examples, page 29.)
Combinations:	Non-Locomotor and Locomotor Skills. (See examples, page 29.)

Apparatus Skills	Ball	Hoop	Club	Ribbon	Rope
Bouncing	x				
Throw and catch	x	x	x	x	x
Rolling	x	x	x		
Rotations	x	x	x		
Balancing	x				x
Leading movement	x	x	x	x	x
Serpents				x	
Spirals				x	
Mills			x		
Striking			x		
Sliding			x		
Skipping		x			x
Rotation on one hand		x			
Wrapping					x

Combinations

Locomotor

a) Walk three steps, on the third stand on tiptoes, stretch, collapse, and body wave to open position.
b) Cross left over right to side, step right, cross left over right again and kick sideways right. Then lead with right crossing left, stepping to the left. On kick, circle opposite arm to down and over in frontal plane.
c) Galloping with arm circles.
d) Pedalling in formation.
e) Impulse in square formation.
f) Jump - run combination.
g) Step - turn-stretch combination.
h) Low tour jete.

Non-Locomotor

a) Hip sweeps.
b) Two arm circles (clockwise) with weight shift, arch forward and extend arms to side. Gradual crumble exercise - elbows, shoulders, body (head included).
c) On knees, lean back, straighten, sit on heels - peanut crawl and return with rounded back (cat exercise).
d) In backward push-up position, move on to the left side. Kick right leg up and lower twice; swing right leg forward and backward, then turn on to right side and repeat with the left leg.

General

a) Right knee leg swing, chasse to right twice. Repeat with left.
b) Slide left leading two steps, kick right leg, turn 180° on the left leg; put right leg down then backward walk two steps and kick with right leg - turning clockwise - step right. Repeat.
c) Plie on right - stretching left arm forward, then backward, shifting weight by turn 90°; gallop three steps landing with two feet together. Turn 45° to left. Plie on left and repeat.
d) Waltz step with right leg leading - left arm leads forward and sweeps to the left side. Waltz step with feet leading right arm leads forward and sweeps to the side. Drop arms - and impulse to a small body wave. Repeat.

3. Sample Lesson Plan (45 minutes)

Date: _____ Lesson # 2 Level: Grade 10

Equipment: Record Player
Cassette

No. of students 28

a) Teaching Objectives:

	Review	Introduce
Locomotor	All variation of walks Schottische Hitch kick	Spring walk Knee turn

	Review	Introduce
Non-Locomotor	Gradual crumble Low bicycle Knee drop Leg leans	Knee circles Arm combination
Combinations	#1, #2, #3 (see descriptions below)	

b) Learning Objectives: For the student to be able to demonstrate the above skills and work in a group on a specific combination.

Minutes	Activity	Music	Formation
15	Warm-up Locomotor Walks - toe walk, heel, toe, tiptoe, high knee stepping, straight leg stepping. Alternate and combine repeating each four times.	4/4 e.g., "Peter Piper"	
	Loose jogging - walk 8 steps forward, 8 to the outside of circle, 8 forward; 8 forward to inside of circle	2/4, 4/4 even fast tempo	
	Walk - sagittal arm circles both together; change directions		
	Schottische	4/4	
	Combination #1: 2 Schottische steps and 4 hitch kick to the right, to the left, to the right, to the left		Continue in Lines
	Spring walk - practice footwork - practice slowly - add music	2/4	
	Knee turn		

Minutes	Activity	Music	Formation
	Combination #2: Walk left, right, lower onto right knee, turn sweep forward and backward and stand. Repeat.		
10	Specific Conditioning Sequence (from Pre-Spectra I, see page 48) - Plie point - kneeling body wave - peanut crawl - partner stretching		partners
15	Non-Locomotor Low bicycle Knee kicks lying on front - right leg, left leg, together; repeat	2/4 time quick 4/4	
	Knee drop - lying on back stretch right, relax; stretch left, relax; stretch both, relax; stretch both, relax.		
	Leg leans: lean back, hold count of four, return to starting position. Add side sits alternating with lean backs		
	Introduce - knee circles - arm swings		
	Non-Locomotor Combination #3: arm swing combination as described on page 23		

Minutes	Activity		Music	Formation
	General Combinations Combine #2 and #3		3/4 time	
5	Finishing Activity In groups of four - practice general combination and provide opportunity for groups to show each other. Comment on floor pattern and how to utilize the sequence in a routine.			

IV. APPARATUS TECHNIQUE AND DESCRIPTION

A. Ball

1. Description

16 cm to 19 cm rhythm or Swedish ball is recommended. Material - rubber or plastic.

*Different size balls can be used for variety and to increase experience.

2. General Information

The ball is an integral part of modern rhythmic gymnastics, and because of its availability and constant use it provides an excellent means to include modern rhythmic gymnastics in any physical education program. When using the ball one should strive to ensure that the body follows the movement of the ball. It is very important that the body reacts to the apparatus as this is one of the basics of modern rhythmic gymnastics. In all movements the ball should rest in the front part of the palm and never be grasped tightly or held against the wrist.

3. Characteristic Movements

Characteristic Movements	Key Phrases
a) Bouncing	Pump the ball; push the ball; follow the ball
b) Throwing	Stretch to meet the ball; reach for the sky; let it roll off fingertips
Catching	Absorb the force; give with the ball; pretend you are catching something breakable
c) Rolling	Follow through; release from fingertips; gently roll the ball
d) Rotations	Turn in shoulder
e) Balancing	Carry the ball; relax
f) Leading movement	Swings, figure 8's, circles

4. Technique

a) Bouncing - When bouncing the ball it should be pushed towards the floor rather than hit or slapped. The hand should conform to the shape of the ball and should follow the ball on the way down and also back up. The whole body must be coordinated and react rhythmically to the movement of the ball. This means as the ball goes down there should be a slight bend of the knees and as the ball comes up the knees will extend. Bouncing can be done with one hand or two hands and can be done at different heights depending on the rhythm required.

b) Throwing and Catching - This also involves total body movement. The throw follows extension of the arm swing and the ball leaves the hand rolling off the fingers. This is very important as it allows for a smooth release and a full extension of the body, especially the arm during the follow through. The arm remains extended or "reaching for the sky" for the catch. The ball is caught by reaching for the ball with the fingertips and letting the ball roll back into the hand.

There should be no noise as the ball is caught, and the arm must swing down after the catch following the natural descent of the ball.

c) Rolling - Can be done on the floor or on any part of the body. All rolls should be smooth with no bounces along the path. Rolls on the floor are initiated with the hand on the floor and the ball rolls off the fingertips onto the floor. If the hand is not on the floor before the release of the ball, bounces will occur. Rolls on the body can be done from one arm to the other across the chest.

d) Rotations (or Spins) - Can be done on the floor or on the palm.

e) Balancing - The ball is held in the hand and balanced while the body and arm move. The ball should not be gripped or held against the forearm.

f) Leading movements - Swings, circles and figure 8's should be smooth and should be done with full extension of the arm at the ends. They can be done while balancing the ball on the palm of the hand or to initiate or end a throw or catch.

Swings and circles can be done in different planes, but it is important that the palm remains level so that the ball remains balanced in the hand.

B. Rope

1. Description

Length - depends on the student's height. When the gymnast stands on the centre of the rope, the ends should reach his or her underarms.
Diameter - 10 mm
Material - hemp or similar material - knotted at the ends.

2. General Information

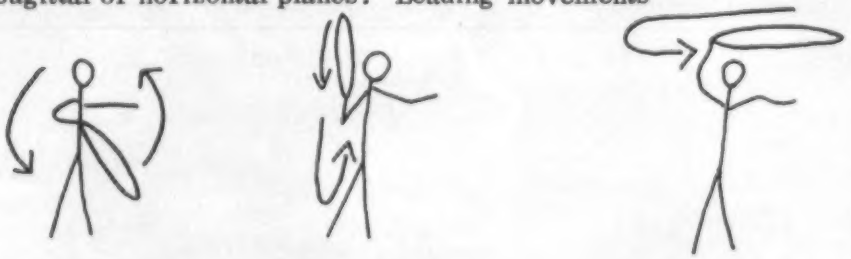
The rope is a dynamic apparatus that is excellent for the development of cardiovascular endurance and flexibility. All movements with the rope can be done in different planes, different directions and at different speeds. Including these variations will make practice with the rope more interesting for the student. These variations should also be considered when creating routines. Movements of the rope can also be done with the rope folded once, twice or three times. Excellent to utilize in flexibility exercises.

3. Characteristic Movements

a) Leading movements - swings, circles, figure 8's
b) Throwing and catching
c) Skipping
d) Wrapping
e) Balancing

4. Technique

a) Leading movements - Swings, circles and figure 8's can be done with the action coming from the shoulder for large circles or from the wrist for smaller circles. It is very important that the plane is clearly displayed by the rope. The rope may swing in the frontal, sagittal or horizontal planes. Leading movements



FRONTAL SAGITTAL HORIZONTAL

can be done forward (starting to front) or backward (starting to the back).

b) Throwing and Catching - Throws begin and end with a leading movement. This means that the movement of the rope should not be stopped or altered in throwing and catching but should be a natural continuation, e.g., a swing to a throw to a figure 8 when caught. Rope should be caught at the ends.

c) Skipping - The rope is held with the thumb and two fingers, with the action coming from the wrist and with arms held horizontally to the sides, elbows slightly bent. The first swing of the rope starts from the shoulders and then the movement is with the wrists. In slow skipping, that is, skips with two jumps for every one turn of the rope, the action is from the shoulders for the entire movement. Skipping can be done forwards or backwards, while the body is stationary or doing a locomotor skill.

d) Wrapping - The rope can be wrapped around the arm, leg or waist.

e) Balancing - These are slow swings trying to maintain the shape of the rope throughout the swing.

C. Hoop

1. Description

Inside diameter 82 cm to 90 cm flat or rounded.
Material - Wood or plastic.

*61 cm hoops can be used for K-2 children.

2. General Information

The work with the hoop should always be rhythmic in nature and involve total body movements. All swings are accompanied by rhythmic flexion and extension of the ankles, knees, and hips. It is very important that clear planes and directions are maintained throughout all movements. The principle planes used are the frontal plane, which is parallel to the front of the body; the sagittal plane, which is parallel to the side of the body and the horizontal plane, which is parallel to the floor. The hoop can be held in one or two hands on the top, bottom or sides and can be gripped with an over-grip (palm on the outside) or an under-grip (palm on the inside edge of hoop).

3. Characteristic Movements

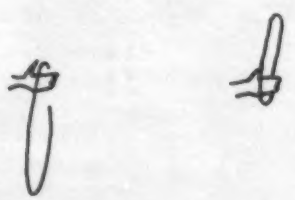
a) Leading movements - swings, circles and figure 8's
b) Rotations around one hand
c) Rolling
d) Rotations
e) Throwing and catching

4. Technique

a) Leading movements - Swings, circles, figure 8's and combinations of these should be smooth, and should clearly show the plane that the movement is done in. They can be small, done with the wrist; medium, done with movement from the elbow; or large, working from the shoulder. The body should react to the swing of the hoop so that there is a bend of the knees when the hoop is at its lowest point and body should extend upwards when hoop reaches its highest point.

Teaching tips: Large Arch Swing (from shoulder)
- Stand holding hoop in an over-grip (natural grip);
- Swing hoop from front to back trying to keep the hoop straight. It helps if you say there is an imaginary wall beside them and they have to swing the hoop so that it does not touch the wall;
- Rhythmic bouncing can be encouraged by telling the students to bend their knees or go down when the hoop goes down and to straighten their knees as the hoop goes up.

b) Rotations around one hand - Is done with the four fingers kept straight and perpendicular to the hoop with the thumb wrapped around the hoop. The thumb releases its grasp as the hoop rolls over the back of the hand or fingers. The hoop rotates around the hand with the movement coming from the wrist. This rotational movement can be used to initiate some throws and to finish catches.



c) Throwing - Can be using one hand gripping the hoop, one hand rotating the hoop, two hands, or using the feet. When throwing, the body part should extend fully, and attention must be paid to where the throw is going. Different angles of release will cause the hoop to go in different directions. Practice will show the students where they must release the hoop. Generally while in a stationary position a 45° angle of release is best.

d) Catching - Must be performed without interruption of the movement. This means that after the hoop is caught there must be a movement that naturally follows the movement of the hoop, usually a swinging movement or a continued rotation around the hand.

D. Clubs

1. Description

40 - 50 cm in length
150 grams in weight
Material - Wood or plastic

2. General Information

The movements performed with clubs can be active or passive; that is, the gymnast can either lead or follow the movement of the club. Using it more or less passively as in swinging and circling movements, the student feels how the club takes over and pulls and lifts because of its weight and the laws of gravity and centrifugal force. The student must learn that swings can be done with economy of effort and without unnecessary tension.

In most swinging movements the grasp of the club is the same. The head of the club is held in the hand with the thumb and the middle finger grasping lightly around the head and the inside finger held straight in line with the neck.

The grasp should be loose. The movements performed with the club should involve total movements which go through the entire body. Performing can be done with one club or two.

3. Characteristic Movements

a) Swings, circles, figure 8's, leading movements
b) Throwing and catchi[illegible]

c) Mills
d) Striking
e) Rolls
f) Sliding

4. Technique

a) Swings, circles, figure 8's - The club should be an extension of the arm, and there should be no break at the wrist. The weight of the club gives the impetus for the movement.

b) Throwing and catching - The impetus for the throw should come from a swinging movement. The club can be caught at the head or at the body.

c) Mills - Mills are small circles with the right and left hands. When circling, the clubs are 180° apart so they look like a windmill circling. They are performed with the wrist with a light grip of three fingers.

d) Striking - The clubs can be struck on the floor, against each other at the neck or the body, and base against base.

e) Rolling - Along the floor, should have an uninterrupted flow - without bounces.

f) Sliding - Along the body should also be smooth. An example would be to slide club down back and catch at hips.

E. Ribbon

1. Description

Ribbon length - 6 m (regulation)
width - 40 - 60 mm (minimum)
Material - satin

Stick length - 50 - 60 cm
diameter - 10 mm
Material - dowelling
bamboo
fibreglass

2. General Information

The exercise with the ribbon requires a great deal of space. It also requires smooth, flowing body movements. The gymnast will soon learn that all movements of the ribbon are dependent on the movements of the entire body. Unless the movements are smooth, flowing and followed to completion with the body as well as the arm, the ribbon "snaps" or "cracks" and loops and knots occur in the ribbon. The gymnast must learn what amount of effort is necessary in a movement, for if the accent is too heavy you will hear snaps, and if it is too light, the ribbon will wrap around the body or become knotted. The entire length of the ribbon should participate in the movement. Something is wrong if the bottom half of the ribbon is inactive or on the floor.

The ribbon stick is held with the end in the palm of the hand. The fingers lightly encircle the stick and the pointer finger is extended along the stick.

3. Characteristic Movements

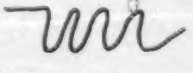
a) Swings, circles, figure 8's - leading movements
b) Serpents
c) Spirals
d) Throwing and catching

4. Technique

a) Swings, circles, figure 8's - Can be executed in all planes. The axis of the movement is at the shoulder joint. Jerky movement must be avoided. The movement should allow for the end of the ribbon to complete the movement before there is a change of plane.

b) Serpents (snakes) - Involve a sharp wrist action with no movement at the elbow or shoulder joint. These can be performed vertically or horizontally. The serpents should be evenly spaced and even in height. Five or six folds is the recommended number.

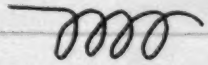
Horizontal



Vertical

c) Spirals - Or small circles are executed with the wrist as are serpents. They should also be evenly spaced with five or six circles the recommended number. The gymnast should practice to get proper circles. Flat circles are caused by poor wrist flexibility or holding the stick too tight.

Horizontal



Vertical

d) Throwing and catching - Can be done forward - thrown like a javelin - or backwards from a backward swing of the ribbon and release, or a circling of the stick to release backward. Ribbon must be caught on the stick and be used immediately to lead into another movement.

V. PROGRAM PLANNING AND ORGANIZATION

A. Introducing a Modern Rhythmic Gymnastics Program

Modern Rhythmic Gymnastics can be a unit on its own but can also be integrated into other sport areas very readily. For example, MRG can be:

1. integrated with artistic gymnastics as warm up exercises;
2. integrated into basketball. Ball rhythm work and basketball lay-up are related;
3. integrated into volleyball. Ball rhythms are related to developing absorption technique, relaxation, eye and hand coordination;
4. integrated into fitness training - rhythmic rope work.

Once the introduction has been made and the students experience the fun in the movements and music, the sport develops itself with students taking an interest in creating routines. Use lesson plan guidelines and appropriate skill content to give them a repertoire of movements to utilize in routines. Consider suggestions under Making Routines (page 46) and guide your students in creating their own masterpieces. Evaluate and/or provide an opportunity for them to perform in a special event.

B. Lesson Plan Guidelines

In lesson planning, consider the following stages:

Time Allotment - 30-45 minutes

30	45	
10	15	1. Locomotor Warm-up
		2. Locomotor Combination
5	10	3. Non-Locomotor Warm-up (specific conditioning exercises)
10	15	4. a) Progressions in developing Non-Locomotor Skills b) Non-Locomotor Combinations c) General Combinations d) Routine work
OR		and/or 5. Apparatus work
5	5	6. Finishing activity

1. Locomotor Warm-up - Refers to using all individual locomotor skills to music in different formations in a continuous rhythmic pattern. Includes stretching exercises and musical games.

2. Locomotor Combinations - Two or more locomotor skills combined in a rhythmic dance-like sequence to music. Example: 4/4: Walk 4 steps, 2 step hops, repeat; or, run 4 steps, 1/4 jump turn four times.

3. Non-Locomotor Warm-up - Should be a group of specific conditioning exercises that develop basic fitness components but are exercises characteristics of Modern Rhythmic Gymnastics. This is repeated from class to class with a new or more challenging exercise added in each class. Examples: ballet exercises, leg straddle and straight leg sit, stretching exercises, back bends.

4. Progressions in Developing Non-Locomotor Skills - Basic Modern Rhythmic Gymnastic skills should be broken down to facilitate learning.

5. Non-Locomotor Combination - Skills that were taught in that particular lesson should be put into a combination. This can be student initiated or teacher initiated.

6. General Combinations - Include both locomotor and non-locomotor skills.

7. Apparatus Work - In a short Physical Education class, it is not possible to do apparatus work and non-locomotor skill development at the early stages. Therefore, plan to introduce apparatus work by lesson 4 or 5 of the unit. Relate warm-up exercises to the apparatus skills you will use.

8. Finishing Activity - Allow for opportunity to perform routines or small sequences, analyzing movements, clapping musical games.

C. Lesson Plan Outline

Date: _____ Lesson # _____ Level: _____

Equipment _____ No. of Students _____

Categories: 1. Locomotor Warm-up
2. Locomotor Combination
3. Non-Locomotor Warm-up (specific conditioning exercises)
4. a) Progression in developing Non-Locomotor Skills or Non-Locomotor Combination/General Combinations Routine Work

and/or

b) Apparatus Work

5. Finishing Activity

Teaching Objectives: _____

_____

Learning Objectives: Student will demonstrate ability to:

_____

_____

*if completed

Progressions/Exercises	√*	Music	Formation

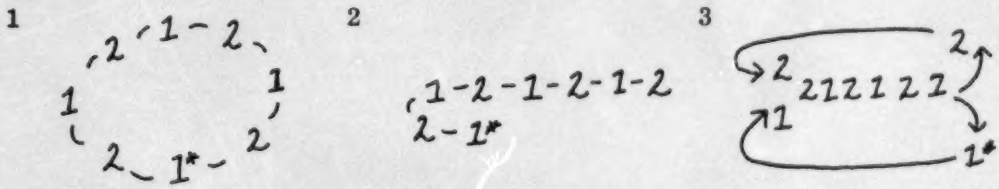
Comments and Class Evaluation

D. Class Organization

Lesson planning is necessary not only for skill development and curriculum planning but also for establishing good class organization. Setting up appropriate formations is important in order to develop flow patterns that require the least amount of organization yet give the class some variety. Sometimes changing the formation helps to break the monotony of practicing the same skill.

In the beginning, take time to explain formations and the directions you will use to change formations so that the students will know how to organize themselves quickly and efficiently on different commands. Use lines available or hoops to assist students in following floor patterns and maintaining spatial awareness.

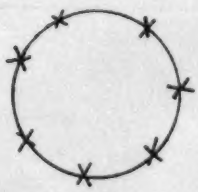
Example - Start in circle formation, then have students count off on 1 and 2, and assign the leader of the formation. Have the leader take the centre direction. When approaching the given spot #1 will turn right and #2 will turn left. On the opposite end of the gymnasium #1 and #2 will form the pairs and take centre direction. Continue the same way with couples forming row of four and so on.



The following formations are recommended.

1. Scattered (own space)

Circle



The teacher standing on inside, moves in the opposite direction to the students to observe skill performance. Use Follow the Leader to get children in large circle and place clubs or pylons at corners so the circle stays large.

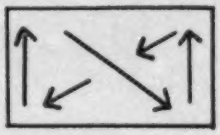
Lines

x xxxx
x xxxx
x xxxx

Whole lines can move together or front students in each line start, then the next in line starts at a certain interval, etc.

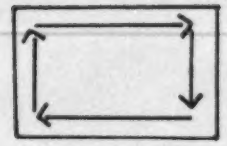
2. Partner Work or Small Group

Figure ∞



Students can divide into groups or partners at two corners on the same side and then cross at the middle or can all start in one corner and move towards corners crossing at the middle in a figure ∞ pattern.

Parallel



Two groups move at the same time parallel to one another along opposite walls of the room.

All locomotor skills are done in the above pattern, and non-locomotor skills are done in lines or a scattered pattern.

E. Making up Routines

Modern Rhythmic Gymnastics provides an excellent opportunity for students to display the skills they have learned. Routines can be created by the teacher and/or the student, or the teacher can teach available mass routines. There are mass routines available from Manitoba Modern Rhythmic Gymnastics Association, by contacting the Sports Administrative Centre, 1700 Ellice Avenue.

The routines available are

1. Circle Routine
2. Emperor Waltz Ball Routine
3. Spectra I Routine
4. Ribbon Routine - Poetry in Motion

Music and instructions are available for all of the above.

The following suggestions should be of assistance to teachers and students making up their own routines.

1. Choose a popular record, and match the modern rhythmic gymnastics movements to it, alternating non-locomotor and locomotor skills and repeating them two to four times. Teach individual moves to the students, then put them together. Have class perform the routine en masse. Then organize into small groups and assign students to put on a new ending or decide on floor pattern.

2. Another way of routine composition is to organize students in small groups of four to six. Each student must think of a movement. By numbering off, each student must teach the others in the group their move, adding it to the previous student's move. Each group then has made up their own combination, all to the same music.

3. Routines should include all of the following characteristics of a well-balanced composition:

*a) All of the floor area, including corners, is covered.
*b) Music corresponds and relates to gymnast's style and apparatus (e.g., lively, happy, bubbly; a different style of music when using ribbons as compared to balls).
c) Perfect unity is exhibited between movement and music, rhythmic steps, and coordination.
*d) Fast and slow movements are included to avoid monotony and dreariness.
e) All of the characteristics of the particular apparatus are utilized. If a major characteristic of the apparatus is ignored, it tends to indicate a lack of knowledge and an unsureness in handling the apparatus, and one would generally be left with the impression of a poor or one-sided composition.
f) Difficulties are bridged with interesting, original, varied and intricate moves and apparatus handling so that the composition is a flowing, well-balanced routine.
g) Jumps, pivots (no hopping), balances, rhythmical steps, and scales are used. (Scales and balances must be held while handling apparatus to show stableness and control.)
*h) Speed, tempo, amplitude, balance, and strength are exhibited.
*i) Distinctions in the above (h) are shown.
*j) Contraction and relaxation are incorporated.
*k) Both the right and the left hand are involved.
l) Throws are exact.
*m) Flexibility is demonstrated in backbends, sidebends, impulses, spine extensions, etc.
*n) The apparatus is constantly moving.
o) There are no hesitations or stops, especially in exchanging from hand to hand.
p) The entire routine demonstrates a confident mastery of technique and apparatus, and a feeling of enjoyment on the part of the gymnast.

(* - The points identified apply to all grade levels.)

F. Evaluation

The Spectra Program is an evaluation tool available to all schools from the Manitoba Modern Rhythmic Gymnastics Association. Skill tests are outlined at each level. Pre-Spectra I, II and III, with Spectra I to follow. All ages of children are tested in this program and badges can be awarded upon payment of a fee. However, for class use similar tests could be designed to evaluate students' progress. Contact MMRGA for further information.

The following is a sample evaluation form for use at the secondary level.

Date _____ Name of Group or Group Leader _____

Record/Song _____

Names of Participants	Individual Mark - 10	Routine Score 20	Final Score 30

(look for:
- individual performance and skill
- general knowledge of routine
- smile

Routine - Circle the number out of 5 for Score

Routine Composition (repetition of moves) (variety of planes)	1 2 3 4 5
Timing/rhythm/matching movements to music	1 2 3 4 5
Variety in floor patterns	1 2 3 4 5
General impression (creativity)	1 2 3 4 5
TOTAL	/20

General Comments:

G. Teaching Hints

1. Participate with students - this is your best motivator.
2. Be confident in your own movements and class presentation. If necessary take Level I National Coaching Certification Program or Evening Rhythmic Classes with the Recreation Department to increase knowledge and confidence.
3. Pick music appropriate to your listeners. Use popular songs for the older students.
4. Encourage bare feet in class work (however, check on school policy first).
5. Provide opportunity for the routines to be performed in a school function, gymnastrada or otherwise. This serves as a great motivation.
6. Teach by progressions - part, part, whole.
7. Use plenty of variety with music, directions, combinations to practice same skills.
8. Try to have one piece of equipment per student.
9. Use, if possible, the proper Swedish rhythm ball. It is expensive but worthwhile in developing body rhythm. The playground ball is difficult to control since it is so light.
10. Use music as much as possible. Plan the lesson and match movements to a whole side of an LP record or tape appropriate selections on one tape.
11. All stretching exercises should be continuous movements with no bouncing.
12. Alternate concentration and relaxation exercises so movements and rest will become continuous. End each class with relaxation exercises. Have students work in partners so partner can check for true relaxation.
    Example: #1 drops from waist and hangs like a rag doll.
    #2 partner checks the back by pressing at upper back to see if any give. Checks arms and shoulders by lifting up at elbow and dropping. If total relaxation exists the arm will completely drop and be limp. Check neck by pressing on the head to see if it is loose.
13. Teach isolation relaxation, that is, learning to keep a particular part working while other parts are relaxed.
14. Use mirrors wherever possible. An overhead projector serves as an excellent substitute if you cast the light onto the wall as large as possible. As the students move by, they can see their shadow. Precaution: Clearly mark or cover cord with a bench to prevent an accident.

VI. GLOSSARY OF TERMS

A. Basic Locomotor Movements: All locomotor skills can be used in Modern Rhythmic Gymnastics. All movement should be done rhythmically in time to music or percussion. (Counting)

Toe Walk: Normal walk with legs straight and toes pointed before each step.

Spring Walk: A toe walk with the supporting leg rising onto toe as step is being taken, as gymnast steps down on front leg knee bends slightly.

Diagonal Spring Walk: A spring walk done on the diagonal.

Impulse Walk: Spring walk forward then step back on one leg instead of going forward. Push forward with back leg and do an upper body wave as front leg steps forward and continues to spring walk.

Pedalling: Start with one leg straight, other leg bent with knee high and toe pointed. Just touching the ground, step onto toe then push heel to floor as knee straightens. The leg that was straight now bends forward with knee high and toes touching the ground.

Chasse: A galloping step moving frontward and alternating the lead foot. Movement is step right, left together, step right, then left, right, left.

Cat Leap: Scissor kick with legs bent.

Tour Jete (or kick turn): Step then kick the right leg forward, at the same time to a half turn towards the left leg. Right leg then steps back and body continues to do another half turn, swinging the left leg around. This movement is done quickly and without a pause between turns.

Leaps: Any variations of going from one foot to the other foot.

Stag Leap: Moving forward, one leg is straight extended to the back, the other leg bent, toe pointed at opposite knee.

Pirouette: Full turn on one toe with free leg in optional raised position.

Knee Turns: Starting with left knee on floor and right knee bent in front with foot touching floor, turn body to the left while right knee bends to left to touch the floor. As body completes half turn left knee raises off the floor with foot touching the ground.

Modern Gymnastics or MG Kick: A high leg kick as the upper body bends to below horizontal.

Hitch Kick: Step left, kick right leg to the right side then left to click feet together.

Rolls: Can be done, in all directions. Forward rolls are done with arms extended out to the side so that they are free to catch or hold apparatus when student stands up.

Balances: (1) Chest Stand: Weight on chest with legs extended up in the air. Arms on the floor to assist in balance; (2) Shoulder Stand: A balanced "bicycling" position; (3) Support on One Arm: With weight on one arm, kick legs up so that the body passes horizontally around the supporting arm. Support on arms with body passing through the vertical is not allowed in competitive Modern Rhythmic Gymnastics.

B. Basic Non-Locomotor Movements

Arm Spirals: Moving arms in a figure eight pattern with half of eight in front of body and the other behind the body.

L-sit Position: Sitting with straight back and legs.

Straddle: Sitting with legs open wide as possible to make a V-shape.

4 Count Scale Kick: Assume crawling position on count of one, extend one leg straight back touching floor; on two, lift up high in air; on three, lower to floor keeping leg straight as in #1 position, on four return to original position.

Lower Back Arch:

Pelvis Down

Cat Exercise: In crawling position - pull in stomach to round back (hunch like a cat) and relax stomach to arch back in the opposite direction (sag position).

Peanut Crawl: Kneeling, reach forward; push chest along floor; then look up to ceiling and arch back. Return to starting position reversing the same movements.

Body Wave from Kneeling Position:

Starting Position

Lead with Chest

Backward Question Mark:

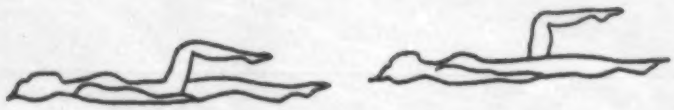
On Tiptoes
"perch"

Hip Circles: Without moving feet or shoulders rotate hips in a circle.

Hip Lifts from Side Sitting:

Supine Hip: Initiate action with thighs to lift hips forward.

Bicycling:



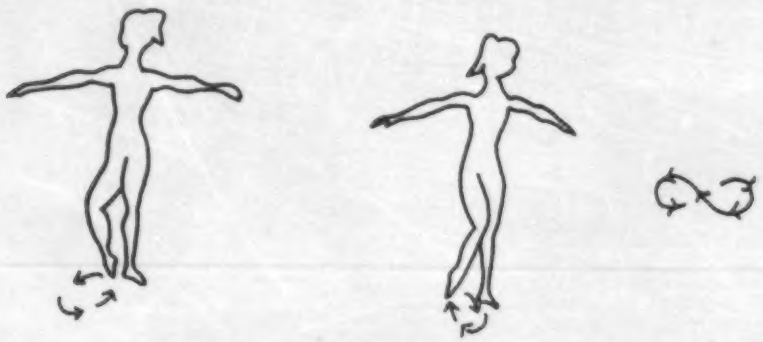
Rowing: Starting from a lying position, lift both knees to chest as you sit up and lower without hands or feet touching the floor.

The Train:

Full extension of arm and leg; cycle legs and arms as you sit up.

Plie Point: Start with good posture, feet together, legs straight. While bending left leg slightly - point right foot forward and then return to starting position. Repeat extending right leg to side, then to the back, back to the side and change legs.

Knee Circles: Move knee in a figure eight pattern with half of eight in front of body and other half behind the body as much as possible.



Knee Circle:

Leg Lifts:

Body Wave:

On Toes

Upper Body Arm Relax, Drop:

Arms Cross

Gradual Crumble:

Knee Drop:

Tension and Relaxation Combination: Lying down on back, take each body part and tense it for ten seconds - release to relax. Progressively relax each body part starting with the ankles - stretch, relax; flex, relax.

Arabesque: Upper back straight - extend one leg back as high as possible.

Scale: Balancing on one foot, lifting leg as high as possible, and leaning forward slightly.

VII. BIBLIOGRAPHY OF RESOURCES

Books and Manuals

Balazs, Eva. Gymnastique Moderne. Waldwick, N. J.: Hoctor Publications, 1971. Series of 4 books: Rhythmic Rope, Hoop, Balls, Indian Clubs and Streamers.

Canadian Modern Rhythmic Gymnastic Federation. Coaching Certification Manual, Level I. 2nd edition. Order from Manitoba Modern Rhythmic Gymnastics Association, 1700 Ellice Avenue, Winnipeg, Manitoba, R3H 0B1.

Canadian Modern Rhythmic Gymnastic Federation. Spectra Manual. Order from Manitoba Modern Rhythmic Gymnastics Association.

Carlquist, Maja. Rhythmical Gymnastics: The Book of the Sofia Girls. London: Methuen and Company Ltd., 1955.

Cochrane, Tuovi Sappinen. International Gymnastics for Girls and Women. Don Mills, Ont.: Addison-Wesley Publishing Company, 1969.

Drury, B. J. and Schmid A. B. Gymnastics for Women. rev. ed. Palo Alto, Calif.: National Press Books, 1965.

Federation Internationale de Gymnastique. Code of Points for Competitive Rhythmical Gymnastics. Available through the Manitoba Modern Rhythmic Gymnastics Association.

Koop, Evelyn. The Basics of Modern Rhythmic Gymnastics. n.p.: Canadian Modern Rhythmic Gymnastics Federation, 1977.

Schmid, Andrea Bodo. Modern Rhythmic Gymnastics. Palo Alto, Calif.: Mayfield Publishing Company, 1976.

Films and Video Tapes - A variety of audio visual materials is available on request from the Manitoba Modern Rhythmic Gymnastics Association, 1700 Ellice Avenue, Winnipeg, R3H 0B1.

Records

The following are available from Kimbo, Box 246, Deal, New Jersey, 07723:

Hoyman, Dr. Annelis. Ball Gymnastics. KIM 4030 (Junior High - College); and KIM 4031 (Elementary).

--------. Rhythmic Gymnastics Using Hand Apparatus. KIM 5040.

--------. Rhythmic Rope Jumping. KIM 4000 (High School - College); and KIM 4001 (Elementary).

Catalogues and Addresses

Information regarding books, records, films, equipment and any other aspect of Modern Rhythmic Gymnastics is available in catalogues from:

Canadian F. D. S. Audio-Visual
185 Spadina
Toronto, Ontario
M5T 2C6

Educational Record Sales
157 Chambers Street
New York, New York, 10007

Two useful catalogues, The Best Records, Books, and Instruments for Modern Dance Therapy; and The Best Records and Books for Physical Education Folk, Square and Social Dancing, Physical Fitness, Recreation, may be ordered from:

The Dancer's Shop
Childrens' Music Center
5373 West Pico Boulevard
Los Angeles, California, 90019

Equipment

Bermo Imports
5064 Sunrise Terrace
Victoria, British Columbia
V8X 2A9

Speith Anderson Ltd.
P. O. Box 40
Orillia, Ontario
L3V 6H9

Sports Equipment of Toronto Ltd.
490 Adelaide Street, West
Toronto, Ontario
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Athletes Wear
145 Market Avenue
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